

*The Recovery of the Classics
and the
Growth of Learning in the West*

AN EXHIBITION AT
THE JOHN CARTER BROWN LIBRARY
BROWN UNIVERSITY
NOVEMBER 9 TO DECEMBER 15, 1984

Errata: p. iv, last line, for "Cogress" read 'Congress';
p. 7, line 20, for "della" read 'delle';
p. 15, line 19, for "tutti Paesi" read "tutti i Paesi".

THE RECOVERY OF THE CLASSICS
AND
THE GROWTH OF LEARNING IN THE WEST

An Exhibition at the
John Carter Brown Library
Providence, Rhode Island

November 9 to December 15, 1984



FOREWORD

The John Carter Brown Library is an independently administered center for advanced research in the humanities located at Brown University. The core of the Library's distinguished collection of rare books and maps pertaining to the Americas between 1493 and ca. 1830 was assembled in the nineteenth century by John Carter Brown (1797-1874) and his son John Nicholas Brown (1861-1900). When John Nicholas Brown died in 1900, his will established the Library as a memorial to his father. The Library was bequeathed to Brown University with a special endowment providing for its future independence and the construction of a building to house the collection. Since the opening of the Library's doors in 1904, the collection has been constantly expanded, and at present its holdings exceed 50,000 titles.

Although the collection is made up almost entirely of books *about* the Americas, North and South, and of books printed *in* the Americas, the Brown family in the nineteenth century also took an interest in the early history of printing and from time to time bought certain rarities illustrative of that history. The glory of the Library's subcollection in this category is its holding of Aldines, that is, works printed by the great Venetian printer Aldus Manutius (1450?-1515) and his successors at the Aldine Press. The Library owns 295 Aldines, which is one of the largest collections of these valuable imprints to be found in the United States.

Aldus Manutius was a major figure in the history of printing not only because he was a pioneer in the new techniques of typography and book production, but also because he was a scholar in his own right who was dedicated to preserving from the ravages of ill circumstance the European inheritance of Greek and Roman letters. Until the invention of printing in the middle of the fifteenth century, the ancient Greek and Roman classics were available to interested readers only in fugitive manuscript copies. No other early printer equalled Aldus's devotion to turning these manuscripts into books, printed in multiple copies, before they might be lost to posterity.

The John Carter Brown Library's collection of Aldines has been safely ensconced in the stacks, but the individual volumes had never been properly described and catalogued in accordance with modern standards. In the spring of 1984, the Library received a grant from the Rhode Island Committee for the Humanities to cover the cost of cataloguing these titles and entering the information in the national library database known as RLIN. The Library also received partial funding from the Committee to cover the cost of adding to this project a program of public education concerning the remarkable convergence in the Italian Renaissance of Humanist scholarship on the Classics and innovative printing and publishing.

The Library wishes to acknowledge with gratitude the financial assistance of the Rhode Island Committee for the Humanities and the support for this project received from the Frank M. Barnard Foundation and from numerous individual donors. The Rhode Island Committee for the Humanities is an affiliate of the National Endowment for the Humanities. The Library also gratefully acknowledges the cooperation of the Museum of Art, Rhode Island School of Design, the Art Department of Brown University, and the Library of Congress for loans of exhibition items.

THE ALDINE PRESS AND THE RECOVERY OF THE CLASSICS IN THE ITALIAN RENAISSANCE

The recovery of the literature of ancient Greece and Rome in the Italian Renaissance was a phase in the history of the transmission of the heritage of Classical antiquity of unparalleled importance. As Paul Kristeller has observed, "classical studies occupied in the Renaissance a more central place in the civilization of the period, and were more intimately linked with its other intellectual tendencies and achievements, than at any earlier or later time in the history of Western Europe."¹ Ultimately in the period of the Renaissance, a much more accurate and complete acquaintance with ancient Latin and especially Greek literature was attained than had been seen in preceding ages.

Johannes Gutenberg's perfection of printing techniques with movable type in approximately 1445 had a profound influence upon the spread of Classical learning from the fifteenth through the eighteenth centuries. The immediate effect of the invention of printing with movable type was to multiply the output and dramatically cut the cost of books. The printing press thus made the heritage of the past available to a far larger segment of the population than had been reachable earlier. One must remember the vast amounts of time and effort that scribes had previously invested in the creation of a single codex, or manuscript book. The long term effect of the invention of printing was an unprecedented increase in the rate of the dissemination of ideas. Because the new printing stimulated creative work in every area of human endeavor, the invention was of incalculable importance throughout the Western world. Although the origins of the new techniques of printing may be traced to the Germans, pride of place for the development of the industry goes to the Italians. In fact, in the last two decades of the fifteenth century, Italy was the greatest producer of books in Western society. Venice was one of the first cities in Italy

¹ Paul Kristeller, *The Classics and Renaissance Thought*. (Cambridge: Harvard University Press, 1955), pp. 7-8.

to establish a printing industry, and its printers soon became the most productive and prosperous.

The atmosphere of Venice in the late fifteenth century was conducive to the development of the printing industry: the city possessed a substantial reading public, extensive commercial connections, a large supply of skilled laborers, and easily attainable patents and copyrights. By the 1490s Venetian printers had achieved the most advanced typographical standards in Europe. Links with Greek-speaking countries and exposure to the scholarly traditions of Padua as well as the facilities offered by numerous printing presses enabled Venice to become the leading European center for the printing of Classical texts. It was in Venice that some of the first Greek type faces were created and refined. The following statistics reveal the preeminence of Venice in the world of printing in the late fifteenth century. Between 1495 and 1497, 1,821 publications were produced throughout Europe; of those, 447 were produced in Venice while only 181 were printed in the second most important printing center of the time, Paris. In addition, the 113 printers and publishers established in Venice turned out three-and-one-half times as many books as Milan, Florence, and Rome combined.

Much light may be shed on the extraordinary success of the Venetian printing industry in the late fifteenth century by examining the life and work of Aldus Manutius, the most famous of Venetian printers. Born in ca. 1450 at Bassiano, a small town near Rome, Aldus devoted his early years to rigorous study, concentrating particularly on Greek and Latin literature. Fascinated even with the microscopic questions concerning the languages of antiquity, Aldus developed a commitment to the importance of the study of Classical languages and the supremacy of their authority. After a six-year career in teaching, he turned his attention to the opportunities presented by the newly developed printing business. Printing was not, however, a departure from Aldus's previous endeavors as an educator; it was a continuation of them. Printing was a way of reaching more "students". Aware of the favorable environment in Venice for printing, he set up his new business there. The success of the Aldine Press was rapid and enduring.

Aldus's printing found a market principally among members of the Venetian diplomatic service, among foreign ambassadors, and among educators. He pioneered in the publication of the most important texts of ancient Greece and Rome and published also the best of contemporary vernacular authors, all of which were in great demand. With the aid of a cadre of skilled editors, the Aldine Press produced no less than ninety-four first editions of Classical Greek writers.

The period from approximately 1494 to 1503 proved to be one of extraordinary fulfillment for Aldus. Between those years the Aldine Press printed at least 6,447 folia in Greek and 5,646 folia in Latin. In addition, Aldus popularized the octavo-sized text (analogous to the twentieth-century pocket edition). The convenience of handling the octavo as opposed to the generally larger and more cumbersome folios and quartos of earlier years was a powerful factor in extending knowledge on a broader scale.

The exhibition, of which this catalogue is a permanent record, guides the viewer along certain key strands of the Renaissance with the contemporary book as the connecting thread. The stages of this progress are the transition from the written word to the printed word; the geographical shift from Germany to Italy in the growth of the printing industry; the recovery of the Classics under the vigorous impetus provided by the Humanists; and the success story of the Aldine Press. In addition to the use of books to illustrate these themes, the exhibition is enhanced by sculpture and prints that visually demonstrate the extraordinary impact of the Classics on Italian Renaissance culture.

Exhibition organized by Marsha E. E. Malinowski.

CASE 1: TRANSITION FROM THE WRITTEN WORD TO THE PRINTED WORD

The transition from script to print was far from a sudden and dramatic occurrence. The physical appearance of the printed book, for example, imitated the form of manuscript texts. Indeed, the first printers fashioned their type after the letter-forms used by scribes in the copying of manuscripts. Yet, texts set in type were able to replicate these characters again and again to an exact degree that could not be achieved even by the most skilled calligrapher. In addition, mass production of books began with the invention of printing. No number of busy scribes producing one copy at a time could equal the speed of output of the new printing. The consequent greater availability of texts led to a tremendous drop in book prices, with the result that significant literature was made accessible to a larger portion of the population.

1. Cortes, Hernando. *Siguiese la sesta relacion qu[e] el d[ic]ho Capitan general herna[n]do cortes escrivio.....* c. 1526.

This is the full text of Cortes's account of his last campaign before his would-be triumphant return to Spain. The manuscript, prepared by a professional scribe, illustrates the extensive labor involved in the production of a single finished copy of a work. The finely detailed and intricate penmanship represents a level of craftsmanship not easily reproduced.

2. Hernandez, Francisco. *De materia medica Novae Hispaniae Philippi secundi Hispaniarum ac Indiarum Regis invictissimi iussu collecta a Doctori Francisco Hernando Novi Orbis primario ac in ordinem digesta a Doctore Nardo Antonio Recco eiusdem Maiestatis medico libri quatuor.* 1577-1589.

Designated royal Protomedicus in New Spain by Philip II, Hernandez spent the years 1570-77 collecting specimens and relics, and viewing, recording, and describing minerals, flora, fauna, and sites of ethnographical interest. An epitome of the results of his researches into the natural history of sub-tropical North America, this codex contains numerous textual errors. Each time a text was copied or recopied errors were bound to creep in. The printing press alleviated

this problem by introducing an exactly and totally repeatable form of communication.

3. *Biblia Pauperum*. The Netherlands, c. 1460-1470.

The text and pictures in this book were printed entirely from woodcuts, a cumbersome alternative to printing with movable type. So-called "block books" of this kind were primarily produced in the fifteenth century in the Netherlands and Germany. Although printing from type had begun and was spreading, block books had some appeal: they were simple to produce, requiring neither cases of specially molded letterforms nor efficient pressmen; and they were cheaper, intended for a relatively poor and unsophisticated public for whom typeset books were often unintelligible and too costly.

4. *Biblia latina*. Mainz, Gutenberg, 1455-56.

Printed on vellum, these two leaves are from the first book created by the printing press with movable type, the Gutenberg Bible. The resemblance of Gutenberg's type to the calligraphy of medieval scribes is immediately noticeable.

CASE 2: PRINTING IN GERMANY AND ITALY

The invention of printing with movable type effected a tremendous transformation in the Western world. Printing, the new craft and trade, developed with a speed that could not have been anticipated, and the implications of this development for society, politics, and intellectual life could hardly have been foreseen. By 1500, printing presses were established in over two hundred towns, and in many communities two or more printers were operating. Although Germany was the birthplace of the invention, Italy soon after became its principal home.

5. Photograph: Durer, Albrecht. *Drawing of a Press and Printer*. 1511.

Durer's faithful attention to realistic detail and his scientific interest give his works of art a character of their own. This talent coupled with his intimate knowledge of printing office

procedures (Durer's godfather was the prominent German publisher Anton Koberger who had established the first printing press at Nuremberg in 1470) make this sketch from the hand of the great artist the clearest depiction of printing that has come down to us from the sixteenth century.

6. *Regule ordinacones [sic][et] constitutiones cancellarie santissimi domini nostri domi[ni] Sixti...correcte in Cancellaria Apostolica.* Strasbourg, 1471.

Like all very early printed books this incunable has no title page, page numbers, or catchwords. In addition, the type strives to imitate the handmade books of previous years. Published in Strasbourg twelve years before the birth of Martin Luther and before any encroachments had been made upon the power of the Pope by the Reformation, the text is of interest as an illustration of the extraordinary power of Pope Sixtus IV (1471-1484).

7. Ptolemaeus, Claudius. *Cosmographia.* Bologna, 1477.

The works of the Greek geographer Ptolemy first became available in Italy in 1406, at a time when many early Greek manuscripts were being translated into Latin for the first time. Without delay, Italian scholars began to adopt Ptolemy's rigorous mathematical system as a foundation for their own studies in geography and astronomy. Scholars combined the technical mathematical procedures of Ptolemy with the increasingly available journals of voyagers' observations to create a new analytical geography. This is the first edition of Ptolemy with maps, and it is the first book to be illustrated with copper plate engravings.

8. Dionysius Periegetes. *De situ orbis.* Venice, 1498.

A translation of the original Greek hexametrical text by Antonio Beccaria, this book is an outstanding example of the high caliber of book production in Italy in the late fifteenth century. The presentation of the textual commentary in the margins of each page and the lucid type are particularly notable.

9. Colonna, Francesco. *Hypnerotomachia Poliphili*. Venice: Aldus Manutius, 1499.

This unique text, one of the great Aldines, is a melange of artistic descriptions, architectural ideas, and exotic woodcuts. The work exudes an ardent admiration for the chefs d'oeuvre of antiquity. Written in Italian with phrases of Greek, Hebrew, Latin, and French scattered throughout, the *Hypnerotomachia Poliphili* is a microcosm of the great innovations in the realms of art and literature during the Renaissance period. Of particular importance is the combination of woodcuts and lead type on a single page—a printing technique developed in the mid-fifteenth century. This volume is on loan from the Library of Congress.

CASE 3: THE HUMANIST IMPETUS

At the beginning of the fourteenth century the Italian city-states became the leading centers of European intellectual and artistic culture. In the field of letters and learning, the most characteristic and most pervasive aspect of the Italian Renaissance proved to be the Humanist movement. Guided by their enthusiasm for everything ancient and by a conscious program of imitating and reviving Greek and Roman learning and literature, the Humanists brought to their comprehensive interest in Classical literature an enormous amount of energy and devotion. Thus, Humanism, a general tendency to attach the greatest importance to Classical studies and to consider Classical antiquity as the common standard and model for all cultural activities, moved to the forefront of Renaissance thought. Aided by the power of the printing press, a profusion of literature steeped in the influence of Classical antiquity inundated bookmarkets.

10. Petrarca, Francesco. *Chronica della vite de pontefici et imperatori romani ...* Venice, 1507.

11. Petrarca, Francesco. *Il Petrarca*. Venice: Aldus Manutius, 1546.

In 1436 Leonardo Bruni, the renowned Florentine Humanist, wrote: "Petrarch was the first man to have had a sufficiently fine mind to recognize the gracefulness of the lost ancient style and to bring it back to life." To the present day Petrarch (1304-1374) is generally regarded as the

true father of the new devotion to the *studia humanitatis*. The first of these two texts is an example of Petrarch's own work in Classical studies; the second is a printing by the firm of Aldus of an edition of Petrarch's writings published more than 200 years after his death, which illustrates the enduring interest in his work.

12. Poliziano, Angelo. *Omnium operum*. Paris, 1519.

Poliziano (Politian) (1454-1494), a Humanist poet and literary critic did many translations of the ancient Classics. His interest in the relationship between rhetoric and citizenship, a typical Humanist concern, is indicated by his statement that "there is nothing more fertile and useful than to persuade one's fellow citizens by means of words, so that they perform actions advantageous to the state and refrain from those that are damaging." This volume, containing all of Poliziano's work, is of particular interest because of the sophisticated printing methods utilized in its production. Note the changes in type style and ornamental initials embellishing the text.

13. Pico della Mirandola, Giovanni Francesco. *Staurostichon*. Tübingen, 1512.

A major representative of Renaissance Platonism and a leading spirit of the Florentine Academy, Pico della Mirandola (1463-1494) was one of the wonders of the Humanist movement. His literary and philosophical accomplishments in just a few years of life are extraordinary, although much remains fragmentary and incomplete. This text consists of a religious poem by Pico (the large type) with extensive commentary interspersed by Jacob Spiegel.

14. Bembo, Pietro. *Della historia vinitiana*. Venice, 1552.

The decisive period in the development of Italian literary prose was the sixteenth century. During this period a common literary language emerged for all of Italy, to which the Humanists made major contributions. Their concern with proper modes of rhetoric and grammar applied as much to the vernacular as to Classical languages. The first authoritative representative, if not the actual initiator, of the movement to establish Tuscan as the common language for prose and

poetry was Pietro Bembo.

15. *Carmina quinque illustrium poetarum*. Florence, 1552.

This group of excerpts from the writings of leading Italian Humanists, such as Bembo, Navegero, and Castiglione indicates as a publishing venture the popular interest in the work of the Humanists. The small, portable format of the text as well as the graceful and legible type reflect the heightened sophistication of book production during the second half of the sixteenth century.

CASE 4: THE CLASSICAL INHERITANCE

The Humanist educational program called for close attention to a well defined cycle of subjects known as the *studia humanitatis*. This program included grammar, rhetoric, poetry, history, and moral philosophy, all of which were based on the reading of Greek and Latin authors. Italian Renaissance appreciation of Greek and Roman antiquity encompassed more than literature, however. Painting, architecture, science, and even costume based on the ancients were much in vogue.

16. Lascaris, Constantino. *Grammatica*. Venice: Aldus Manutius, 1512.

A comprehensive compilation of the Greek and Hebrew languages explained in Latin, this work is another illustration of the great influence of the Classics during the Italian Renaissance. The Greek and Latin texts were printed separately so that they could be bound either following each other or with the Greek and Latin on opposite pages as in this copy.

17. Vitruvius Pollio. *I dieci libri dell'architettura*. Venice, 1584.

The fundamental guide of Renaissance architects, Vitruvius's ten books rely upon the monuments of Classical antiquity to explicate basic architectural principles. Whether for the design of a temple, theater, aqueduct, or columned structure, Vitruvius utilized ancient models to illustrate the proper modes of construction.

18. Apianus, Peter. *Cosmographia*. Antwerp, 1539.

A comprehensive interpretation of geography and astronomy, this text by Peter Apianus reflects the heavy influence of the ancient geographer Ptolemy. In fact, in the introduction Apianus exalts the mathematical concepts and geographic advances of Ptolemy without constraint.

19. Vecellio, Cesare. *Habiti antichi et moderni di tutto il mondo*. Venice, 1598.

This text, which includes no less than 508 illustrations, reveals the enormous influence of Classical antiquity on costume. Vecellio devotes more than half of his book to the study of ancient costume then goes on to complete his story by elucidating the continued influence of antiquity upon fourteenth, fifteenth, and sixteenth century costume.

CASES 5 & 6: THE ROLE OF ALDUS MANUTIUS

The Italian Renaissance printer Aldus Manutius and the firm that he founded, the Aldine Press, made available in print for the first time numerous standard editions of Greek and Latin writings. Without a doubt, Aldus's Classical publications were fundamental to the development of the humanities in the West. Although the Humanist movement was well underway by the time Aldus began his publishing activities in 1494, little had been accomplished to join the new printing technology to the vigor of Humanism. Aldus's affinity for the Classics was profound. He was a Humanist himself who had received a scholar's education in Classical languages, including study for two years with one of the most brilliant Humanists, Giovanni Pico della Mirandola. Thus, Aldus was in a position to contribute to the unification of publishing endeavors with the Humanist movement.

Yet, it was not in his role as a printer that Aldus achieved greatness but rather as an imaginative and innovative publisher. Most notable was his dedication to the publication of ancient Greek texts and the high standards of quality he insisted on within his printing establishment. Aldus was also the first publisher to popularize large editions of "serious

literature" in a convenient small format, thus placing such literature within the reach of a new generation of readers throughout Europe. The pocket-size edition was a major departure from the stately folios in which such writings had usually been published previously.

Aldus is distinguished, too, as an innovator in the development of typographical designs. His type faces—Greek, Roman, and italic—broke new ground and dominated European printing for two hundred years. The italic type achieved such popularity that it was soon imitated despite the exclusive rights to its use Aldus had obtained from the Venetian Senate and from the Pope. By 1570, italic print had become the fashionable vernacular type for Italian and French books.

Lastly, Aldus was the first to introduce a book that was both reasonably priced and well constructed. Before his time, there had been a great amount of deluxe printing for the wealthy and even more of the cheap variety. Aldus was interested in producing fine texts of the great masterpieces of literature, clearly printed on quality paper, at a price that poor scholars could afford. The following books have been selected to show the important role of Aldus Manutius in both the development of printing techniques and the propagation of the Classical revival.

CASE 5

20. Aristotle. *Opera omnia*. Venice: Aldus Manutius, 1495.

The first of a five volume set of the complete works of Aristotle, this first edition is one of the most significant Aldines in The John Carter Brown Library collection. Notwithstanding the incomplete state of knowledge concerning Greek literature and Greek typography at the time this book was published, this work is outstanding for both its accuracy and its beauty. Note the scrupulously detailed notes and diagrams in the margins. Aldus commissioned Francesco Griffo to design and cut this Greek type. Although his type was so elaborate it was difficult to use, its design remained the standard for Greek typography for hundreds of years.

21. Oppianus. *De piscibus libri V. De venatione III. De piscibus Laurentio Lippio interprete libri V.* Venice: Aldus Manutius, 1517.

An early Aldine in good condition, this first edition typifies the fine craftsmanship of Aldus's printing company. The text is printed in the Greek type that Aldus introduced. Best known for his didactic poems in Greek hexameter, Oppian flourished in the reign of Marcus Aurelius (emperor A.D. 161-180). Centuries after Oppian's death many a Renaissance scholar looked to his poems as exemplary models by which to learn meter.

22. Contareno, Gasparo. *De magistratibus & republica Venetorum.* Venice: Aldus Manutius, 1589.

An exaltation of the glories of the Venetian Republic, this late Aldine exemplifies the Roman type created by Aldus Manutius in the fifteenth century. Roman type, as opposed to italic, is modeled on the lettering of ancient Roman inscriptions in stone. In addition, the quality of the decoration within the text makes this volume of particular importance since very few books published by the Aldine Press were enhanced with ornamental designs.

23. Cicero, Marcus Tullius. *Officiorum Lib. III ...* Venice: Aldus Manutius, 1519.

24. Medici, Lorenzo de'. *Poesie volgari.* Venice: Aldus Manutius, 1554.

These two texts exhibit the italic type designed by Aldus during his early years. The italic style originated with cursive handwriting of the fourteenth and fifteenth centuries, and it was this type that became popular with both Italian and French printers in subsequent years. When Aldus developed italic for printing, he was continuing the tradition of the scribes in the years preceding him.

25. Suetonius Tranquillus, C. *XII Caesares ...* Venice: Aldus Manutius, 1516.

This edition, a series of excerpts from the works of ancient Roman historians, represents

Aldus's devotion to ancient literature. Of particular importance in this volume is the work of Suetonius, the great biographer of *The Twelve Caesars* (from Julius down to Domitian). Suetonius was widely read among Renaissance scholars who wished to increase their knowledge of Roman rulers and Roman law.

26. Seneca, Lucius Annaeus. *Tragoediae*. Venice: Aldus Manutius, 1517.

Seneca (4 B.C.-65 A.D.), an eminent Latin writer known for his essays, letters, poetry, and particularly for his drama of which this volume is a collection.

27. Castiglione, Baldassarre. *Il libro del cortegiano*. Venice: Aldus Manutius, 1533.

This second edition, more correct than the first published by the Aldine Press, is an example of publication of famous vernacular texts by the firm. Indeed, it was not only the literature of Classical antiquity that intrigued Aldus and his colleagues but also the work of contemporary authors who themselves had been influenced by the Classics. Castiglione's *Courtier* is one of the most influential books of the Renaissance establishing the style of gentlemanly and courtly behavior everywhere in Europe for generations.

28. Machiavelli, Niccolo. *Libro dell'arte della guerra*. Venice: Aldus Manutius, 1546.

Another distinguished example of the interest taken by the Aldine Press in contemporary vernacular literature. The Classical influence is particularly evident in Machiavelli's *Art of War*, which is based in part on his studies of Roman military strategies. This text is a good example of the use of Aldus's original italic type.

29. Bolzianus, Urbanus. *Institutiones graecae gramatices*. Venice: Aldus Manutius, 1497.

Dedicated to Aldus's teacher, Giovanni Pico della Mirandola, this text was one of the first printed works in which the grammatical precepts of the Greek language were presented in Latin. The combined use of both the Roman and Greek alphabets raised technical problems for

typesetters that the Aldine Press faced and overcame. The actual design and cutting of these typefaces was the work of Aldus's talented colleague Francesco Griffo.

30. Manutius, Aldus Pius. *Institutionum Grammaticarum libri quatuor*. Venice: Aldus Manutius, 1514.

This work, like the one just preceding, dates back in the first edition to the earliest stage of Aldus's career as a printer and scholar when he was himself a teacher of the Classical languages. Aldus's *Institutiones Grammaticae* was first issued in 1495. The present edition includes not only Greek and Roman type but also Hebrew.

31. Ovidius Naso, Publius. *Works*. Venice: Aldus Manutius, 1533.

32. Juvenalis, Decimus Junius. *Iuvenalis. Persius. [Satyrae]* Venice: Aldus Manutius, 1535.

33. Sophocles. *Tragaediae [sic] septem cum commentariis*. Venice: Aldus Manutius, 1502.

34. Riccius, Bartholomaeus. *De imitatione libri tres ad Alfonsum Atestium principem ...* Venice: Aldus Manutius, 1545.

35. Ovidius Naso, Publius. *Quae hoc volumine continentur annotationes in omnia Ovidii opera*. Venice: Aldus Manutius, 1516.

Bound in either contemporary calf or vellum, these five Aldines are all examples of the convenient octavo format that Aldus introduced for secular literature. The delicate and intricate tooling of some of these bindings are indicative of the reverence accorded printed books by their owners.

36. Livius, Titus. *Historiarum ... libri qui extant XXXV*. Venice: Aldus Manutius, 1592.

This Aldine from late in the century is of particular importance because it contains a sales price list for over seventy Aldine editions published in the sixteenth century. Such a list is one of

the few morsels of evidence present-day scholars have concerning the cost of Aldines during the Renaissance period.

CASE 7: THE DISSEMINATION OF ITALIAN RENAISSANCE LITERATURE AND THE EXPANSION OF THE PRINTING INDUSTRY IN EUROPE

With the proliferation of printing establishments in the sixteenth century and a vast increase in the number of books produced, the Humanist movement of the Italian Renaissance spread throughout the Western world. Numerous editions of Classical and contemporary Italian texts were reprinted in different countries and in different languages. In addition to the output in prominent sixteenth-century printing centers, such as Augsburg and Antwerp, many texts were published in smaller urban centers like Genoa and Lucca.

37. Vespucci, Amerigo. *Mundus novus*. Augsburg, 1504.

This edition of the Vespucci letter was printed in Augsburg in 1504. At that time, Augsburg was the major commercial city on the German side of the Alps on the trade route through the Brenner Pass from Venice. Venetian goods had been carried in barrels by mule packs across that route for centuries before printing was introduced. When Venice grew to become the leading center of printing in Europe in the 1470s, barrels filled with sheets of book pages were added to the loads headed north. This Vespucci, printed by Johann Otmar in Augsburg, is a reprint of an earlier Venetian edition.

38. Guicciardini, Lodovico. *Descrittione di tutti Paesi Bassi*. Antwerp, 1567.

Dedicated to King Philip II, this first edition is one of the most important illustrated sources for information about the cultural, artistic, and commercial life of the Low Countries in the sixteenth century. The maps and plates in the volume were colored by a contemporary hand. The work in general is a good example of the intricate and refined craftsmanship of Northern printers in the period.

39. Giustiniani, Agostino. *Castigatissimi annali con la loro copiosa tavola della eccelsa & illustrissima Republi di Genoa*. Genoa, 1538.

Giustiniano's history of Genoa was appropriately printed in that city. Genoa's printing industry was insignificant compared to that of Venice, Florence, or Rome, yet, by the 1530s many cities had set up at least one printing press.

40. Interiano, Paolo. *Ristretto delle historie genovesi*. Lucca, 1551.

Nestled in the heart of Tuscany, the small urban center of Lucca managed as a democracy during the Renaissance period. Although constantly in the throes of power struggles with neighboring cities such as Florence, Pisa, Parma, or Genoa, Lucca remained an entity unto itself. The printing press arrived in Lucca in the late fifteenth century, but printing never became a major industry. That good work was done, however, is evidenced by this text of Paolo Interiano's.

CASE 8 ILLEGAL ACTIVITIES

The absence of effective copyright laws and the inherent difficulty of detecting counterfeit books and tracing them to a source allowed for a great deal of illegal reprinting of books. All of the books presented in this case are pirated or plagiarized editions of original Aldines. Two Parisian booksellers of the sixteenth century, Bernardus Turrisanus and Robertus Coulombel, were well aware of the popularity of the Aldine imprint. In an attempt to sell more books, they simply attached their names to the Aldine Press imprint to give the impression of some sort of association with the firm. The scheme was apparently quite successful in playing upon a non-existent association.

41. Muret, Marc Antoine. *Ad Leonardum Mocenicum, patricium venetum, orationum Ciceronis in Catilina explicatio*. Parisiis: Apud Robertum Coulombel, in Aldina Bibliotheca, 1580.

42. Tacitus, Publius Corneilius. *C. Cornelii Taciti equitis Romani ab excessu Divi Augusti Annalium libri quatuor priores, et in hos observationes Caroli Pascali Cuneatis*. Parisiis: Apud

Robertum Colombellum, in Aldina Bibliotheca, 1581.

43. Muret, Marc Antoine. *I. C. ac civis romani epistolae*. Parisiis: Apud Robertum Coulombel, in Aldina Bibliotheca, 1580.

44. Manutius, Paulus. *Antiquitatum romanarum Pauli Manutii liber de legibus*. Parisiis: Apud Bernardum Turrisanum, in Aldina Bibliotheca, 1557.

WORKS OF ART

The widespread impact and influence of the Classics during the Renaissance period is also evident in the arts. Models from Classical antiquity profoundly affected architecture, sculpture, painting, and drawing.

Sculpture

The *Head of the Pseudo-Seneca type* and the *Torso of Dionysius*, both dating from the second century B.C., are examples of ancient sculpture. The *Episcopal Portrait* by Danese Cattaneo from the 1550s would seem to indicate that the study of the detailed and accurate physiognomies of ancient models was a part of Cattaneo's curriculum.

1. *Head of Pseudo-Seneca Type*. 2nd century B.C.

Courtesy of the Museum of Art, Rhode Island School of Design.

2. *Torso of Dionysius*. 2nd century B.C.

Courtesy of the Museum of Art, Rhode Island School of Design.

3. Cattaneo, Danese. *Episcopal Portrait*. ca. 1550s.

Courtesy of the Museum of Art, Rhode Island School of Design.

Prints

Prints helped to disseminate the Classical style throughout Europe.

1. Dente, Marco. *Fighters*.

Courtesy of the Museum of Art, Rhode Island School of Design.

2. Raimondi, Marcantonio. *Two Women with signs of the Zodiac*.

Courtesy of the Museum of Art, Rhode Island School of Design.

3. Raimondi, Marcantonio. *The Plague at Phrygia*.

Courtesy of the Museum of Art, Rhode Island School of Design.

4. Raimondi, Marcantonio. *Joseph and the Wife of Potiphar*.

Courtesy of the Museum of Art, Rhode Island School of Design.

5. Raimondi, Marcantonio. *Chasse aux lions*.

Courtesy of the Museum of Art, Rhode Island School of Design.

6. Raimondi, Marcantonio. *Paul Preaching in Athens*.

Courtesy of the Museum of Art, Rhode Island School of Design.

7. After Rosso Fiorentino. *Ceres*.

Courtesy of the Museum of Art, Rhode Island School of Design.

8. Bandinelli, Baccio. *Martyrdom of St. Lawrence*.

Courtesy of the Museum of Art, Rhode Island School of Design.

9. After Parmagianino. *The Tiburtine Sibyl Showing the Virgin and Child to Augustus*.

Courtesy of the Museum of Art, Rhode Island School of Design.

10. Morghen, R. *Benvenuto Cellini*.

Courtesy of the Art Department of Brown University,

11. Mantegna, A. *Bacchanal*.

Courtesy of the Art Department of Brown University.

12. Durer, Albrecht. *Portrait of Erasmus of Rotterdam*.

Erasmus was the most noted scholar in Europe of his day. He spent eight months at the Aldine Press supervising the publication of *Adagia*. Courtesy of the Museum of Art, Rhode Island School of Design.

13. Durer, Albrecht. *Nemesis*.

Courtesy of the Museum of Art, Rhode Island School of Design.

14. Durer, Albrecht. *The Great Horse*.

Courtesy of the Art Department of Brown University.

15. Durer, Albrecht. *Christ Nailed to the Cross*.

Courtesy of the Art Department of Brown University.





